

Title	デザイン理論 69号 欧文要旨
Author(s)	
Citation	デザイン理論. 69 p.104-p.107
Issue Date	2017-01-10
oaire:version	VoR
URL	https://doi.org/10.18910/65039
rights	
Note	

Osaka University Knowledge Archive : OUKA

<https://ir.library.osaka-u.ac.jp/>

Osaka University

Design Promotion in the National Research Institute for Rural Economy in Fallen Snow Region

— The Various Aspects Surrounding Rural Crafts in the 1930s —

KONNO, Saki

This paper discussed the realities of research and guidance of rural sideline crafts in the National Research Institute for Rural Economy in Fallen Snow Region, based on my field research. In addition, it is also examined various aspects surrounding rural crafts in the 1930s related to this institution. Relations between the institution, the *Mingei* movement and Charlotte Perriand (1903–1999) have been already shown in previous studies, but almost all of them have not been focused on the activities of the institution.

This study reveals that the original production system of the institution was the mass production which was different from handicraft before inviting the *Mingei* members. At that time, the institution had no design professionals, and it was managed to explore what was the ideal crafts in rural areas as side jobs through the cooperation of private sectors. As an example, presenting the woodworking promotion program which invited KOGURE Joichi (1881–1943) between 1936 and 1938, and the braid crafts promotion program from 1937 to 1938. However, the institution had some problems in terms of the production methods such as mechanization and specialization. In order to solve these various problems, it may have adopted the *Mingei* theory, because the production of the indigenous everyday items was modernized as home manufacturing.

A Study of the Anuradhapura Gunji — Based on the Record of the Hoken —

KWON, Sangin

This was inspired by the fact that Gunji or Soukan in the chapter 40 of “Hokenden” is the first Chinese record. According to the facts that “Mahasungkiyul” was translated in the chapter 33; 60,000 monks resided in Anuradhapura in the chapter 36, “Mahasungkiyul”, which Hoken translated after his return, contained the contents about the records of Gunji and Soukan around the third century, there were kilns firing Gunji and Soukan in Anuradhapura; Hoken threw Gunji and Soukan into the sea from the ship returning to his country, it can be hypothesized that Hoken’s Gunji was from Anuradhapura.

Another contribution of this study was a finding of Soukan corresponding to Anuradhapura Gunji. From beginning the study of Gunji in 1992 to visiting in Sri Lanka for this study Two years ago, I could find Soukan that I had never found throughout India. Due to this finding, 20 years’ mystery could be solved. Soukan, even its broken pieces, could not be found throughout India even though it should have been found when Gunji relics were excavated. In Anuradhapura, I could find Soukan relics which are the pairs of Gunji as well as the parent body of Gunji.

As Gunji is a three-dimensional craft, even without the sound Gunji, the entire form of Gunji was able to be inferred by putting together its pieces containing important features. Applying the up-to-date theory of modern Archeology, Hoken’s Gunji was presented as a drawing mixing JP2 of Anuradhapura and AM3493.

Since fifth century, the earthenware Gunji form of Anuradhapura was introduced by sea route in the era of Hoken and Gishou. In Tang Dynasty, this form was modified and standardized as a Chinese form (i.e., white porcelain Gunji form).

Future research is needed about the difference between the Tensuidai form of Anuradhapura earthenware Gunji and that of Tang Dynasty white porcelain Gunji. Even though there was a style having two parts, Tensuidai and Tensuikoudai, among ancient Indian Gunji, The Tensuidai of Gunji, which can be divided into two parts has not been found yet in Anuradhapura. This still remains another study to us.

The Problem and Factor of Collective Creation in New Product Development

— Consideration of a Development Goal Setting Background —

KUROYANAGI, Kanako

KUSHI, Katsuhiko

In collective creation in a company, products are developed using nearly similar resources and techniques, yet the design evaluation and the outcome of the business are not the same. This paper reveals the connection between the process and the result of collective creation in product development. A project is defined as a positive case if it has achieved its business goals and has won the Good Design award. On the other hand, a project that has not achieved any of them is defined as a negative case. A comparative analysis of four product-development processes was made based on their developers' interviews. The quality of the goal that is set as the target of the project was found to be the most important factor for the project's success, and several differences on goal's description between both cases were found. In addition, the content of the goal was found to be affected by the development steps prior to the goal setting. In negative cases, some steps are absent. We clarify the reasons for the absence of steps in the development process, and propose requirements for the goal setting phase.

Journal of the Japan Society of Design 69/2016

Contents

Articles

- | | |
|--------------------|--|
| KONNO, Saki | Design Promotion in the National Research Institute for Rural Economy in Fallen Snow Region
— The Various Aspects Surrounding Rural Crafts in the 1930s — |
| KWON, Sangin | A Study of the Anuradhapura Gunji
— Based on the Record of the Hoken — |
| KUROYANAGI, Kanako | The Problem and Factor of Collective Creation in New Product Development |
| KUSHI, Katsuhiko | — Consideration of a Development Goal Setting Background — |